



Join **5** and
Celebrate

S A C R E D D A N C E G U I L D

n e w s l e t t e r

Spring Issue 1973

XV 3

THE SACRED DANCE GUILD

invites you to the 1973 June Institute. . .

CELEBRATION ON BLUE MOUNTAIN!

featuring the leadership of artists-teachers
ALICE TEIRSTEIN and ROBERT YOHN

(For further information look in the back
pages of this issue.)

BE ON THE ALERT FOR:

1. Celebration on Blue Mountain!
2. Ballots to be mailed out on the SDG Officers.
3. Ballot on the raising of SDG dues.
4. Helping Genevieve Oswald to save the Dance Collection of the New York Public Library by letter and by contribution.

SPECIAL ANNOUNCEMENTS

March: 24 The Sacred Dance Workshop, The First Congregational Church, 1407 N. 2nd St., Phoenix, Arizona 85004.
Leader: Doug Adams "Experiences of Religion and Dance Through Time".
Also leader Susan Bauer "Creative Dance in the Classroom"; Leader Georgia Hamlin "Elements of Dance Composition" and Doug on "Congregational Dancing in Christian Worship".

Spring Quarter: Jacqueline Shaw will be offering a course on "Biblical Interpretation Through Dance" at Pacific School of Religion and the Graduate Theological Union.

April: 5 Worship Service in preparation for Harbor Methodist Church, Scituate, Mass., Carol Davis, Director.

April: 7 Saturday, The Northern New England School of Religious Education presents Anne Smith, Hamden, Conn. in sessions exploring movement as a form of worship and a new way of experiencing the uniqueness of individuals.

April: 15 - 18, Washington, D.C. performances of "Los Seises", a.m. and eve service Washington National Cathedral and evening National Presbyterian Church. Also in the Monastery of Our Lady of Guadalupe, Roswell, N.H., Palm Sunday.

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April: 28, Joan Sparrow, Concord, Mass., Discussion Leader, Unitarian Church in Barnstable.

April: 29, Carlynn Reed's Sacred Dance Choir in Worship Service, St. Mark's Church Attleboro, Mass.

April: 7, 16, 30, Islands of Maui and Hawaii Youth Group in service under direction of Margaret Taylor Chaney

May: 11, Dances of Faith: An Affirmation of Life, Louis Mattlage, (230 Harbor Road, Southport, Conn. Home base, note address!) Mother daughter concert, Bridgeport; 27, Worship Service, Universalist Church, Hamdopn, Conn; 26, Lecture Demonstration for Rosecrutians (a first).

June: 3, Unitarian Univ. Church, Ridgefield, Conn.; 6, Baptist Women's Conf., Univ. of Bridgeport; 12, Home for the Elderly, Bridgeport.

(Ed. Note: Also check Dance Activity for other dates and places in your area!!!!!!)

....con'd from page 21
Bibliography" (60¢) 5. The Sacred Dance Guild Brochure (Free) Special Offer: Entire Kit at \$3.00 to: Helps and Guidelines Chairman Mrs. Mal Schlegel, 2514 Union SE, Grand Rapids, Michigan 49507

Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

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Minutes of the Sacred Dance Guild Meeting,
March 9, 1973, Grand Rapids, Michigan.

Present: Maxine DeBruyn, Virginia Lucke,
Bernese Schlegel, Kay Clark

Treasurer's Report: Feb. 15, 1973

Checking Account \$1189.13

Dues rec'd. as of 11/21/72 - \$162.00

Kits sold - 27.00

Expenses

Printing brochures and cards - \$47.00

Postage to Wendy Hartman - 10.00

Virginia reported selling 6 Newsletters @
25¢ per at Saginaw Workshop in January.

Item: Letter from Doug Adams with further
detail concerning the proposal of an endowed
chair for religious dance in selected semin-
aries and institutions of graduate religion.
(See Letter in Winter '73 Newsletter) Maxine
will appoint a committee to investigate in
depth this possibility and to report at the
June Institute.

Item: A report from Mary Jane Wolbers that
SDG is now a member of the Forum of National
Dance Organizations. (See explanatory report
in Spring '72 Newsletter) Mary Jane is the
Guild representative. The Forum's next meet-
ing will be May 5 in New York City.

Item: Maxine brought price details from her
research on the publicity material needed for
SDG June Institute at Kirkbridge Conference
Center. Suggested it be printed in the area
of the Institute, as the expense of mailing
the many reams of paper from here is pro-
hibitive.

Item: Two new SDG regional workshops dates
sent in: March 24 in Tempe, Arizona with
Susan Bauer and Doug Adams directing.
Nov. 10 at Bushnell Congregational Church -
15000 Southfield Rd., Detroit, Michigan
48223 - Rev. Michael Carmen, Ass't. Minister
and Susan Gray, director of Bushnell Sacred
Dance Choir.

00000000 Recommended Reading 00000000

"Art and the Religious Experience: The
'Language' of the Sacred" by F. David Martin
published by Bucknell University Press, 1972
Associated University Press, Cranbury, N.J.
08512, \$15.00
Book deals primarily with Music, Painting,

Literature and Architecture - philosophica-
lly sound; some reference to dance, but a
book like this should deal more directly
and extensively with dance, and would be
strengthened by such treatment. (Mary Jane
Wolbers sent this book recommendation in
and says "it is hoped this book will event-
ually be available in paperback version.")

(Ed. Note: SDG Pres. Maxine DeBruyn
recommends the following book. And with
the permission of American Dance Guild
Newsletter, reprint of the book review
by Aileen Crow, page 15, December, 1972
issue, is made:)

"Awareness Through Movement" by Moshe Fel-
denkrais - Harper & Row, NY 1972, 173 pp.
\$5.95, Reviewed by Aileen Crow

"The value of this book lies in the superi-
or guidelines to movement it offers. Its
principles of procedure can well be applied
to all of our everyday actions as well as
to the learning and teaching of any dance
technique. There are a couple of chapters
in the beginning filled with questionable
theory that Feldenkrais presents as fact.
Don't get bogged down as I did trying to
understand it. Jump ahead to the good
stuff. There's plenty of it.

"I think we all agree on the desirability
of an improved body awareness. In this
book, Feldenkrais guides us carefully
through a process of arriving at such a
goal by means of simple movement experi-
ments.

"What seems to me unique in his approach
is the way he takes apart familiar movement
patterns and rearranges them in unaccus-
tomed combinations. He writes, 'In primi-
tive movements, eyes, head and trunk turn
right and left together. Awareness of this
tendency makes it possible to turn each
separately or in different combinations..'
In his breathing experiments, he seems to
be advocating paradoxical breathing by
giving us the experience of opposed breath-
ing, but his intention is not clear.

"There is a provocative chapter on self
image as a literal cellular reality exist-
ing in the motor cortex of the brain, that
represents the developing bodily coordina-
tion. 'In the course of much experiment-
ing, physiologists have discovered that,
in basic movements at least, the cells

concerned link up on the motor cortex ^{of} the brain into a shape resembling the body, which they refer to as the Homunculus...Our self image... is built up of only the group of cells that we have actually used...the average self image occupies about 5% of its potential.' However, in the absence of any bibliography which would allow me to read in detail the research that led to this idea, it remains for me exciting and evocative science fiction.

"For teachers, Feldenkrais has valuable suggestions on using the imagination as an aid to exercise by visualizing improved action. 'Imagine the sensation of these movements in your muscles and bones, going just so far as to tense the muscles slightly, but not making any visible movement...you will discover the immediate effects of imagined movements and learn to distinguish between the projected image of an action and its actual execution, and thus acquire improved gradation of muscular effort...Observing the self is better than mechanical repetition.'

"As an Alexander teacher, I'm delighted with his attitude toward force: We should differentiate clearly between improvement of ability and sheer effort for its own sake ... People who know how to operate effectively do so without great preparation and without much fuss. Men of great will power tend to apply too much force instead of using moderate forces more effectively. If you rely on your will power, you will develop an enormous amount of force to actions that can be carried out with much less energy, if it is properly directed and graduated...Whatever we can do well does not seem difficult to us...More delicate and improved control of movement is possible only through the increase of sensitivity, through a greater ability to sense differences.'

"I was amazed by the absence of any reference to Alexander and his Technique, since I know that Feldenkrais knew Alexander and his work. The best in the book is the method, and the method has many similarities to the Alexander Technique. The main difference is that in Alexander Technique the experience is communicated through touch. Here are some examples of Feldenkrais that certainly agree with what Alexander published between 1910 and 1946: 'It is impossible to change habit by relying on sensation alone...We are unable to use our bodies in any but accustomed

patterns of muscular action...The delay between a thought process and its translation into action is long enough to make it possible to inhibit it...Only when the experience of change causes us to discredit and inhibit the accustomed pattern, which now appears invalid to us, will we be able to accept the new pattern as habit or second nature...inhibition of the previous, automatic pattern of movement, which now feels wrong, heavy, and less comfortable, and encouragement of the new pattern, which will appear more acceptable, more flowing, and more satisfactory."

THE GUEST COLUMN -

Kathy Muir, SDG Treasurer, is giving us another view on the professional dancer vs. the lay dancer in sacred dance

In the last few months I have been involved in a series of incidents that have prompted me to sit down and restylize my thoughts on the subject - CAN A "NON-DANCER" PLAY AN EFFECTIVE ROLE IN SACRED DANCE? As a definition of the term "non-dancer", I see this as an individual who has not necessarily been exposed to formal dance training outside of his or her sacred dance experiences.

Now, on to the incidents that preceded this outburst from a "non-writer" (me). I have directed a sacred dance group at our church for eight years. Our group is composed of girls in grades seven through twelve and is usually about ten in number. They are for the most part "non-dancers", so in a sense I guess I felt compelled to defend our existence in light of the article by Louise Matlage in the Fall issue of the Sacred Dance Guild Newsletter.

In essence, I cannot quarrel with her concept that a skilled dancer is the best able to communicate in the medium of dance--be it sacred or secular. However, she neglected what we feel are many of the most important aspects of sacred dance. I say "we" because I have shared my concern with the girls in my group and they have shared their ideas with me for this article. (Besides, it gives me courage). Back to the issue--training is important. The

girls who have had previous dance training do have the advantage of grace and skill. And these girls who have been with our group for five or six years do show fantastic improvement over the years. But that is not the most important development of those six years of involvement.

Last month the president of the Senior High Youth Group shared her "most meaningful religious experience" with the members of the Administrative Board of our church. It was simply her involvement in our "Liturgical Choir." Last Christmas I received a note from the mother of one of "my girls" saying that her experience with our choir was the first time her daughter had ever expressed herself about her religion in a positive form. Another mother has expressed her delight in her daughter's increased self-confidence. I am not tooting my own horn--only using these incidents as examples that sacred dance is much more than a performance of religious works or ideas expressed in dance.

Sacred dance is a personal religious experience. It is a time of active worship for those involved. They have a sense of belonging to the church and to the entire worship experience. Because they have talked about the selection and often contributed to the choreography, they feel confident in their understanding of what they are doing. They want to share this understanding or feeling to others with their whole being. What may have begun as an interesting dance pattern has become an integral part of each girl which comes through as an expression of her faith.

To me, it is enough to know that the girls I work with each week do experience the kinds of feelings and insights into religion to which I refer. The added bonus is the fact that these "non-dancers" are truly capable of communicating their own active worship to others in the congregation. Their technique is not perfect, the choreography not professional, but the sincerity comes through. In some cases this non-professionalism can be an advantage. The movement created by these girls is often times closer to the understanding of the congregation. Even the choice of composition tends to reflect the needs of the congregation "where they're at." Sometimes the congregation comes to identify a special feeling for a traditional candle procession or the like that is maintained for

deep and lasting religious emotion.

However, the most important communication seems to lie in the individual. Though our church is a fairly large, downtown church, the girls in the choir are known by various persons of the congregation as someone they know and care about. Whether her body is an articulate instrument or not, the congregation can feel with the dancers' feelings and witness her statement of worship. I know because I see it happen and my faith is enriched because of this.

"bit" Reviews

From The Messenger, Friday Jan. 10, 1973

Bellefonte, Illinois

The Christian and the World - Liturgy

Can Worship Be Good Theatre? By Father

Joseph M. Champlin

Would you be delighted or infuriated -- or neither -- to watch and listen at mass while the cast from "Godspell" sang "All Good Gifts" and danced around the altar as ushers took up the collection? How would you feel about the same talented group of professional performers acting out the parable of the seed at the gospel? What would your attitude be toward members of this theatrical company as they made the church ring out with "Light of the World" and moved through the congregation extending the sign of peace?

Based on letters from readers over the past two years, I know some would throw up their hands in disgust and bemoan this as a further step in the process of turning Catholic churches into "circus" arenas. However, I am also confident many would applaud the development as a desired integration of a classical tradition into contemporary worship.

This, of course, really happened -- last July at old St. Mary's Church in San Francisco, the site of the Jazz Mass with Turk Murphy and his musicians which I described in these pages several months back. One participant, a physician from the Bay area, called this a "truly moving and jubilant celebration of the Mass."

He then observed: "Not since medieval times have Northern European Catholics been

privileged to see the liturgy that combines music, acting and mime in the celebration of the Eucharist."

Father Joseph Quinn, pastor of this Paulist-staffed parish, made a similar remark in his homily. He pointed out that the pantomime of the gospel was very much in keeping with a practice in the early middle ages of portraying scriptural events at Mass through mime. These led, he noted, to later-day morality plays and acting out of our Lord's Passion during Holy Week.

There was little advance publicity given to the "Godspell Mass," but the famous church was packed both upstairs and down. In addition to items already mentioned, the cast led the entrance song "Prepare Ye the Way of the Lord," sang "Day by Day" plus "On the Willows" at Communion, and ended leading the four concelebrants out to the tune of "Long Live God" and a repeat of "Prepare Ye." The congregation joined in on this final song.

Critics might quote in support of their observation the new document, "Music in Catholic Worship," issued by the U.S. Bishops' Committee on the Liturgy, which states that great care should be taken to insure the Mass "is a prayer for all present, not a theatrical production." But the San Francisco liturgy was, in the judgment of 99 percent of those present, very moving, very prayerful, very much a celebration of faith.

Worshippers on that day were not silent spectators, mute observers, inactive persons merely enjoying a magnificent show. They joined in responses, sang the "holy, holy, holy Lord," the memorial acclamation, the great Amen, and united in singing the Our Father -- singing, by the way, louder and with more feeling in the opinion of one participant than at any previous Mass in this Church. It was truly prayer for all present.

One can find ample official documentation in support of liturgies like the St. Mary's "Godspell" Mass. "Music in Catholic Worship" for instance, citing an earlier decree of our bishops, notes: "In modern times the Church has consistently recognized and freely admitted the use of various styles of music as an aid to liturgical worship. In another paragraph we read: "Good music of new styles is finding a happy home in the celebrations of today."

This Mass produced an added joyous result for one member of the cast. The girl's parents had for some time resented her entrance into the theater. However, after experiencing this unique Mass, hearing pulpit words about the Church and the arts, learning of religious drama in the medieval tradition, they changed attitudes and now accept their daughter and her profession. (Copyright 1973 - NC News Service)

From Virginia Lucke:

Doug Adams (SDG) has article in Feb. '73 Colloquy p. 36-3 "Celebrate the Revolution" which describes result of studies and experiments begun 1970 thru worship celebrations, education with hundreds of ministers and lay persons in local churches, state conference workshops, and afternoon classes at Pacific School of Religion's 1972 Pastoral Conference. It is a summary of longer publication available thru the Enabling Co. He did this in anticipation of coming Bi-Centennial USA. It is in three parts: 1. Festival of Pilgrimage--prerevolutionary times found humor, high degree of personal and critical participation which can be utilized in today's services. 2. Festival of Revolution--suggests ways to change our attitudes, authorities, our communities: words, sermons that stimulate thinking to question "idols of the mind"; lyric replacement; dance --simulates effect public marches had during revolution to build feeling of community in change; prayer as way to change attitudes toward enemies, cities, heighten sense of political focus of worship. All these combined into 7 pageants. 3. Festival of the Future--invitation to personal participation in worship and education thus strengthen individual's sense of own ability to affect change; present "an incomplete vision--a few fragments...We need to be only parts of the body and not the whole body!...a vision to see and uplift the best in our vocations, our cities, our sexual lives, and our economic order." service: "From Consecrated Chicken Soup to Consecrated Concrete: An Affirmation of the City and even a Kind Word for Freeways".

Doug Adams is also publishing COMPANIS quarterly through Enabling Co., which he defines as "A consultative group formed to help people and congregations actualize their many possibilities in worship and education." Doug is President. Other Facilitators: Phil and Ellen Oliver, Bary and Glenda Weatherly.

From Virginia Lucke: Some gleanings from Saginaw Workshop to share:

Penny Colburn brought several different colored shifts made of nylon celanese--not sheer, not static-prone--which they have found go over black leotards and move and drape very well. Nels and Judy Andersen added that they had found if they are going to use costumes for a matter of years, wool--light weight--is beautiful in color and line--shared their lovely costumes and color combinations such as American Beauty red; royal purple. Nels has devised top for men similar to round yoke choir robe, but only to hip length. Can be of sheer or opaque material as long as it drapes. It is worn over matching stretch pants or black (Ed. Note...I assume black tights). Forrest Coggan demonstrated very oriental costume made of 2 widths 40-42" fine silk doubled for height of person. Sew up center seams back and front with opening for head. Sew down side 4", leave 4" opening, sew about 8", leave rest open. Take hem of front and fasten to front neck center. It can then have a sash put through two top side openings, but under back, leaving it free-hanging and this gets a most effective draping.

Nels Andersen still has the Kinescope of Drid Williams' group dancing Bach, Dunham ritual blessing of space; Song of Songs; Psalm 8. He also found for us the Myra Kinch "Frontiers of Faith," comments by Carson Blake--excellent history of religious dance forms illustrated. This can be rented from the Reigner Recording Library, AV Center, Union Theological Seminary, Richmond, Va. 23227. Nels thinks they also have Pearl Lang's "Joy is My Witness."

Pat L. Lers sent Virginia Lucke a copy of her presentation which given in toto is one hour but has shorter segments as were seen at Saginaw. She uses Dance, Slides, Banners, Music, Dramatic Reading to illustrate "Come Alive All you People"--five sections titled "All You People in Relation to the Universe", "...In Relation to Nature...To God...To Seeking the Meaning of Life...To One Another." As a Multi-Media Theologian, Pat has designed this program "to demonstrate how multi-media can be used with theological responsibility to bring the Biblical message of life alive in our exciting contemporary world." Also she has other programs adaptable to varying needs of local church, i.e. Christian Education. Cost \$50.00 plus help with travel expenses. Write her 625 Harvard Ave., Wilmette, Illinois 60091.

In the Southwest, a past SDG member is reported by Forrest Coggan: Nancy Nathan is now in Albuquerque, at The New Dance Center. With two others from there, plus Gene Olson from Chicago, they danced Lloyd Pfautsch's "A Day for Dancing" prior to the Midnight Mass 10:30 p.m. Dec 24 in St. John's Episcopal Cathedral. The Cathedral Choir and Flute, Oboe, Bassoon and Percussion instrumentalists of the Albuquerque Symphony Orchestra provided the music. Costumes were medieval, designed by dancers, executed by Nan Mason. Says the Journal of the Arts, Dec. 21, '72, p. C-1: "The choreography, color and beauty of this dance performance should prove to be a highlight of artistic and liturgical expression in the cathedral's experience!" quoting Canon Geoffrey, cathedral music director. Forrest's news clipping says Mr. P. is head of the choral department at Southern Methodist University.

More religious dances by non SDGers:

Yvette Birs Crandall--Dance Division University Central Michigan has three age groups dancing in churches nearby Mount Pleasant, Jr., College, Young Adult. The college group presented on Friday February 2, 1973: "O God Our Help (In Ages Past)," "Lord's Prayer," "Ave Marie," "Hesperi Pomilui," "Lamp Unto My Feet," "Amazing Grace," as the Sacrae Quindecim's (17 dancers) part of the Orchesis Dance Concert in Warriner Auditorium. The dancers wore new style costumes, very effective. These were white, straight front panel, back had side extensions which overlapped front but not closed so could lunge and have slight opening to knee. These were sewn to square, clavicle height line front and back, on red high neck, long sleeved top. Red tights and red crusader cross with peace sign in center, white Episcopal choir caps. Am told Yvette has designed costumes for each of church seasons. She has choreographed Jazz Mass, part of which was presented at Michigan meeting of HPER, Oct. '72. Yvette was a member of Forrest's Dance Touring Group of Wisconsin Days. She has continued to dance with Gene Olson. Gene (Geno) is Chicago choreographer and dancer, reported in 1969 Fall Newsletter for section on Moses, shared at second Michigan State Dance Assembly. He is now working on a Requiem "serene and uplifting", for which he is requesting National Endowment. (From Forrest Coggan)

From Virginia Huffine, a clipping from St. Paul Sun. Pioneer Press 2/13/73: Andahazy Ballet Borealis will present religious ballet "Los Seises"(Ed. Note: See page 1 Special Announcements)

New York Times news service to Grand Rapids, Grand Rapids Press, 2/26/73: p. 7-A: "A spectacular new form of the Roman Catholic Mass, with normally solemn portions of the sacred ritual interpreted in foot-stamping, arm-waving, hand-clapping songs & dances of the Australian aborigines, was a highlight of the 40th International Eucharistic Congress, Melbourne, Australia.

The Mass was performed at an altar constructed of bark, adorned with traditional aboriginal paintings of kangaroos and snakes. At key points the space in front of the altar became a stage for the stirring dances with which certain tribes express spiritual concepts that their language do not encompass. This communication gap, which has hindered the integration of the aboriginal tribes of Australia with the present-day world, was the reason for developing the new tribal liturgy. At times the rhythm became so contagious that the audience joined spontaneously, in the hand-clapping;...A priest explained that the new form made the Mass no less sacred in its central sacrament of the Eucharist, the focus of the Eucharistic Congress."

Time Magazine 3/12, p. 83 adds: "It was hardly the type of Mass that might have been expected at a Eucharistic Congress, a Roman Catholic spectacular long noted for its traditional pomp. Australian aborigines wore only breechcloths, their bodies painted in geometric patterns of dots and streaks. Along with tribal women in short yellow skirts, they leaped and stomped and mimed their version of the Last Supper to the rhythm of clapping hands, tapping sticks and a primitive wood wind called the didgeridoo. Lawrence Cardinal Shehan of Baltimore, who presided at the aboriginal liturgy before a crowd of 20,000 in Melbourne's Myer Music Bowl, wore a long chasuble decorated with a woodblock print of an aboriginal tribal totem. Before the consecration of bread and wine, the cardinal prayed: 'Father, you made the rivers that gave us water and fish. You made the mountains and the flat country. You made the kangaroos and goannas and birds for us. You send the sun to keep us warm, the

rain to make the grass grow and to fill the waterholes.' The congregation responded, 'Father, you are good.' The week-long 40th International Eucharistic Congress, dubbed a 'spiritual olympics' was notable for its liturgical boldness, but its ventures into the discussion of social problems were somewhat less original."

New York Times 2/17/72, p. 5-D has fascinating article by Richard Schechner, Co-Director, The Performing Group: "Surrounded-but Not Afraid" in which he relates experience with Joan MacIntosh who visited the New Guinea Highlands at their Kurumugl Council Grounds in search for roots of theatre. Too long to quote (this comes from V. Lucke) but here are a few succinct statements he makes: "There we experienced a communal theater, a collective theater whose expressions of song, dance, oration and feasting cannot be separated from the ceremonies they embody any more than these ceremonies can be separated from the daily lives of the village people." Compare this type integral theater with western attempts at environmental theater: instead of rehearsals, New Guinea prepare: "Roles in the drama are social roles; the gestures of dancing, singing, weapons display and ritual combat are learned thru many years of watching, partial participation when one is young, critical discussion and finally, full participation as an adult." Describes four hour dance ceremonial involved 1200 NG warriors in full regalia, 300 pigs for symbols of wealth and nourishment, drums, shouts songs; required two days to prepare: "Before each ceremonial observance, there is a complicated, elaborate period of preparation--of adornment, gathering, displaying; a kind of working oneself up into the part until the group energies are such that the performance literally explodes into full existence...."

From Honolulu Star Bulletin, Dec. 4, 1972: article by Robert C. Lovelless "Limon Exquisitely Revered in Dance" states that Honolulu Symphony chamber orchestra and four members of Limon Dance Co. dedicated the evening's program to Jose who had just died 12/2. They performed The Moor's Pavanne and Emperor Jones. "Limon's choreography again reflected the genius of an artist who had held a prominent place in the world of dance for over a quarter of a century."

LETTERS TO THE EDITOR

From L. Hyams (SDG), 15 Raynham Dr., Syosset,
L.I., N.Y. 11791

"Hi! I'm not quite sure whether I am directing this letter to the right person and I hope that if I am not it won't be too much trouble for you to pass it on to whomever it concerns.

"I've been a member of the Sacred Dance Guild for almost a year and really have not appreciated it until now. And because I am now very interested and excited about dance as a way of expressing religious beliefs, I want very much to be able to have contact with those who feel the same and who are actively involved in sacred dance. All of a sudden it's great to receive a newsletter which is full of interesting projects and articles. Because I have found other people's ideas and creations so helpful to read about, I thought that maybe others might benefit from reading about a project I have just completed. I do not know your procedure for printing material in the newsletter, therefore I will just tell you a little bit about the project and you may use whatever you feel would be beneficial to others.

"The project was started for a course at NYU by Mrs. Jean Butler, Christian Education Administrator of The Community Church, Syosset. While working toward her MA in Religious Education she enrolled in a course which required her to present some kind of multi-media project at the end of the semester. As her theme, she chose The Creation, a poem by James Weldon Johnson. While she and her husband, Stan Butler worked on creating slides to go with the poem, I worked with John Burton choreographing a dance to go with the poem. Three large screens are used, the two on both sides have slides being shown in correspondence to the suggestions of the poem, while the center screen recalls a film of the dance.

"It is all in color. There is a recording of the poem played which is read by the author himself, with some musical background. The project was completed after a month of heavy work and after a special showing to the professors at NYU, it was suggested that the presentation be brought to the National Council of Churches for publication so that other churches would have access to it. There have been several presentations at the Community Church already and it is planned to be used again. Anyone who is in the area and would like to have the chance to view it might con-

tact me and I would be able to arrange it.

"It is from working on this that I have become very inspired and awakened to the enormous possibilities of using dance as a way of expressing faith and religion. As a serious student of ballet and modern dance, working toward mastering the techniques, it was a wonderful new experience to be able to use my abilities to communicate very sacred personal beliefs. I am now working toward fuller involvement so that I will be able to experience this joy again. Because I have had extensive dance training and have a deep love for dance just as an art in itself, I find that my thoughts and ideas are quite different from one who is interested in sacred dance who has had no dance background. I would very much like to be able to exchange thoughts with those who look at this from the same perspective as myself.

"I hope that some of this will be able to be read by members and possibly bring together people like myself who are anxious to communicate with others. Thank you very much..."

(Ed. Note: And here it is SDG -- one more person who wants "together-ness" --Perhaps attendance at the June Institute or perhaps a gathering of the interested in your state.)

From Virginia Huffine (SDG), 2247 Fifth Avenue N.E., Rochester, Minn. 55901

"I am sorry to write that I have NO news for the forthcoming issue. I feel guilty and ineffectual, especially as I enjoy the issues so very much, and wish to contribute. However, 'my people' haven't had any action going in the last two years to speak of, except for our faithful member in Oregon who writes to you directly.

"I have an accompanist at our church, eager to start our choir up again, but we had no one who wished to participate! So I am working on a project to interest the local Council of Churches (to which our Unitarian Church does not belong) in my forming a city-wide choir next fall, but of course this is only in the planning stage.

"I was disappointed not to be able to get to Grand Rapids for the workshop, going with Virginia Lucke, but a snow here the night before grounded me. I am never again going to plan on attending a winter workshop - it

is too wearing to be disappointed so many times.

"I've come to the conclusion that I'd better stop writing and talking and just dance - even if all alone!..."

(Ed. Note: I wanted to share this letter with those of you who need inspiration! Thank you Virginia - hope to see you at Blue Mountain.)

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WORKSHOPS ---- EVALUATIONS
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One

The Sacred Dance Workshop held at St. Mark's Episcopal Church in Riverside, Rhode Island, January 20 can justly be called a success. The response was very positive. Forty-three attended (all female) and thirty-nine stayed through the supper hour.

From the beginning, there was a very definite sense of co-operation and perseverance. The girls divided themselves into two groups -- beginners and intermediate, depending on dance training and experience. This, of course, allowed each group to advance at a more satisfactory pace.

Our two instructors were superb. Kelli Davis, a Modern Dance teacher from West Barrington, R.I., delighted the groups with her classes in technique. People kept saying to me, "Where did you get her? She's fantastic!" Martha Yates, our teacher in theology and interpretation, is a charming and lively woman who is very soon your friend. One woman commented to her after class, "You know when I invest a whole day in something like this, with all the travelling and planning, I hope desperately that the sacrifice will be worth it. I want you to know I found what I was looking for. It has been definitely worth while."

We scheduled the day with a morning and afternoon class, each between two and two and a half hours long. Everyone brought a box lunch. Around 4:00 p.m. we had a time of sharing in which several groups presented works they had done before. We discussed them in turn sharing our responses to the sacred dances. The variety of styles and messages in itself was most interesting and enlightening.

After the supper, which was served by a women's group from the church, people gradually left, tired but still smiling.

I, personally, feel very satisfied with the day. A lot of good people, who seemed to know the meaning of Sacred Dance, attended and supported me with suggestions that helped the day run smoothly. God, indeed, blessed us.

Carlynn Reed

(Ed. Note: Thank you Carlynn. When you have a workshop, do send in a report or a program or an evaluation - it will get in the News-letter!)

Two

Sacred Dance Guild Workshop, February 3, 1973, 1st Presbyterian Church, Saginaw, Michigan, Attendance: 60, No. of Evaluations: 26, Dancers: 22, Rhythmic Choir Directors: 5 Religious Education: 4, Other: Dance teacher, choir director, physical education director, worship committee chairperson, co-ordinator of children's choirs, university student and administrator.

Places represented: Ohio, Illinois, Michigan

What Techniques Best Met Your Needs?

- 1) Awareness of body parts
- 2) How to work in movements with non-dancers
- 3) Warm-ups, steps, routines, expressions of the body
- 4) Movements concerned with feelings
- 5) Beginners' techniques
- 6) Arm and leg movements (i.e.-leg lifts)
- 7) Realization of going backwards as well as forwards in processions
- 8) Movement without arms

What other Techniques Could Have Helped?

- 1) Working with spaces in various dancing areas in churches
- 2) Balance and more co-ordination
- 3) Harder motions and more exact movements
- 4) Getting the non-dancer going
- 5) More folk dance
- 6) Jazz
- 7) Types of interpretation
- 8) Interaction between dancers
- 9) Discussion on what music to use, how to motivate

Ideas for Creative Activity:

- 1) Cross and Prayer positions in the films
- 2) Readings
- 3) Types of processions

- 4) Sources to interpret
- 5) Show of all films
- 6) "Lord" movement taught by Forrest Coggan
- 7) New "atomic" techniques
- 8) "Just a nudge to BE more creative!"
- 9) Starting with well-known song and working on dance from there. Start with something easy to complete a dance on first day.

What Other Activities and Music Forms could Have Helped?

- 1) Use of rhythm instruments
- 2) Drum beats in instruction
- 3) Live music - guitar, etc.
- 4) Using scriptures and poems
- 5) Work with singing choirs
- 6) Need a "glimpse of a new direction" - felt too much use of "old" music and choreog.
- 7) Music Workshop available (combined)
- 8) "Absolute Necessity of praying before class and before performance"
- 9) More choreographic work.

Most people felt sense of worship through the dancing. Pieces emphasized: Psalm 8, Lord's Prayer, Were You There, Mumblin' Word, Psalm 24, Joy To The World, Bernstein's Mass

Other Responses Included:

"I danced to and for that superior being but I wasn't conscience of Him being there (if that's possible)"..."...actual dance experience and the participation in the workshop in general"..."in moving, stretching and growing - also in the sharing"..."through body expression and mind (imagination)"..."If you're a child of God, worshipping is breathing."

Nearly everyone responded positively that there was a communication of ideas and spiritual awareness. Listed are what made them feel this.

- 1) Expression of feelings in Forrest's class
- 2) Movies
- 3) "live presentation of "Joy to the World"
- 4) God's Simple Song from The Mass (Bernstein)
- 5) Psalm readings
- 6) All dances in the share-service
- 7) Swing Lo, Sweet Chariot
- 8) Lord's Prayer
- 9) Bridge Over Troubled Waters
- 10) Shadow-slide dance ("why can't we live together")
- 11) Spirituals in Nels Andersen's class
- 12) Find the Cost of Freedom
- 13) Mumblin' Word
- 14) Talking together during meals

General Response to the Total Day: Very

interested and involved. Only one negative response: "Only to the afternoon choreography session which just didn't come off for me. Music - old. Choreog. - traditional. Not of the quality and spirit of A.M. with Forrest."

Positive Remarks: joy of meeting new people; learning new things and different ways of worship through dance; "you can't really be un-involved in dance"; opportunity to see "our heritage, our possibilities, each other, and the joy and open endedness of what can come"; interest in dance and different forms; involved whenever able to put together enough time to be effective; feels good mentally and physically.

(Ed. Note: The rest of the report included the schedule which began at 9 a.m. with registration, opening prayer by Rev. Clayton Turner; Introduction of Sacred Dance (Brief History) by Virginia Lucke; then the group split to work with Forrest Coggan or with Karen Russell and Nels Andersen; lunch; Films and discussion of dance, problems and costumes led by Nels Andersen; split into group sessions; work and rehearsal period; sharing time and worship and supper. Your editor felt this report might be of value to those contemplating a first workshop.)

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(Your Editor saw no program with SD import. If any one in reading group, did, do drop a note)

NEWS OF SACRED DANCE ACTIVITY (Listed alphabetically by states)

CALIFORNIA -

Jackie Shaw led a troupe of twelve Pacific School of Religion dancers in the course of worship for 1000 ministers during the three day long pastoral conference in First Congregational Church, Berkeley, February 27-29. Particularly moving was a pure dance of assurance. During the confession, the dancers became rigid. Then as an act of assurance, one dancer began to move in a circular swaying that swept the others into motion as well. This movement unaccompanied by music or word was a highlight of the worship. Most assuring!

Jackie will be teaching a two-unit course on "Biblical Interpretation through Dance" at Pacific School of Religion this spring to develop a vocabulary of the body for scripture in worship.

Jesuit John Mossi has led his own brothers in "dance in worship" at Jesuit School of Theology, Berkeley and has led worship with much movement at the Oakland Cathedral of Saint Francis de Sales. In one effective worship service, John invites all to move in concentric circles to the chorus of "All Good Things" from Godspell while he and another dance the stanzas on the theme of the Sower.

Judy Bither has led the congregation at Trinity Methodist Church, Berkeley in the lively black song "Oh, Oh, Oh." This dance in worship creates a sense of great joy and community.

At College Heights Church, San Mateo, Ca., Doug Adams led the congregation in dancing "Dem Bones" in swift processional fashion as the climax to a worship service based on the Ezekial passage. At the same church, Doug led a baptism service in which a number of members of the congregation danced "Mayim, Mayim" around the parents, child and god-parents.

Kathy Munson's dance choir at First Methodist church, Oakland, presents an exciting choreography to the top forty hit "Save the People, Save the Children," in regular church worship.

Dancers at San Carlos United Church of Christ presented a dance to "Bridge over Trouble Waters" that literally moved over and through the congregation (interacting effectively with the walls as well as with the people at Bill Johnson's ordination service.

From Sister Ellen O'Leary CSJ, Dance Director, All Hallows Parish Catholic Church, 1601 Quesada Ave., San Francisco, reports: January 14, 1973, Interpretive Dance on Dreams at Sunday Mass in honor of Martin L. King. Mass began with music from "Eless the Beast and the Children". This seemed to put all into a peaceful mood. During the reading of the word different children shared their thoughts of peace. We played different excerpts from the great speeches of Martin L. King. During the offertory of the Mass we had a peace parade. The children made beautiful posters and signs depicting their dreams of peace. Some children were chosen as peace

makers and received a peace award. From five-thirteen years, these children shared with the congregation their dream of peace. After the breaking of the bread, two Jr. High students performed an interpretive dance, to the song, "Until Tomorrow" by Ray Repp. During the dance they went out into the congregation and invited about twenty-five people to form a circle around the altar and they joined in the dance. The Mass was filled with many other beautiful things, but these are some of the Highlights.

CONNECTICUT -

From Beverly Sloatman, Milford, Connecticut, comes this report: (Ed. Note: Parts of Mrs. Sloatman's "The Third Testament" will be quoted in the Newsletter in the next issue! Watch for it.)

#1 In response to the Dance Choir of the Springfield Methodist Church for ideas and direction, two sessions were set up. The first one was mostly getting acquainted and finding each other's strengths and weaknesses in dance. The second session included ideas for props and inter-relatedness to free them from a stereotyped dance form. The most important aspect for them to discover was how to free themselves from too much repetition and sameness of movement. The props were a great help in learning to move from the feeling inside and to learn about one's own body and the truths that it can tell. Relating closely to oneself and to others can bring about more subtlety of thought and the expression finds the way outward in movement. The Dance Choir has much support and love from the congregation. Two recent works, which were well received were Reach Out and Touch and Lord of the Dance.

#2 The church school at Trinity Episcopal Church on the Green in New Haven sponsored Creative Interest Groups for seven weeks as a supplement to their regular curriculum. One of the workshops was Creative Movement. Even though the class was small it was possible to get a group feeling established of moving together. The emphasis was "moving for fun" and ended in dancing to the song "Popcorn", making a sculpture to "You've Got a Friend" and involvement of the congregation in the simple hand movements to "Amen" which with the cooperation of the Folk Band grew into an "into the aisles with joy" experience.

#3 On Feb. 18 The Third Testament was performed at the Clinton Methodist Church. The work seeks to present a message of personal

wholeness and community reconciliation. Among the dance presentations was "Metamorphosis" and "Let the Ego Demon Die;" two dance statements created to indicate what has happened to society and the individual.

Louise Mattlage, Dances of Faith: An Affirmation of Life, 230 Harbor Road, Southport, Conn. 06490, reports: Dances of Faith, An Affirmation of Life was presented during the fall and winter season at Temple Shalom, Norwalk, Conn.; Danbury State College, Danbury Free Library, Bridgeport Free Library; Brookfield Craft Center (Louise alone, in conjunction with Susan Bentons masques in The Witch of Endor); Staples High School, Westport (Louise alone in lecture dem); Unitarian Universalist Church of Stamford, Conn; Chapel of Interfaith Building at 475 Riverside, New York City; Unitarian Universalist Church of Manchester, Conn; Norwalk Junior College Lecture on Dance and Religion in Ethics Class and Philosophy Class; Concert at Norwalk Junior College; Benefit Concert for YMCA, Southport, Conn. While in Florida, Louise Mattlage lectured on Dance and Religion at the University of Miami; Dance in the Theatre of Worship at Florida International University; Lecture Demonstration at First Unitarian Church of Miami; Shared program with Avery Sacred and Contemporary Dance Guild, Miami, Assisted Dian Avery with her group rehearsals; presented Lecture Demonstration of "An Affirmation of Life" for Student Council on Rehabilitation and Education, a drug-abuse program. The Dances of Faith an Affirmation of Life always totally involves those gathered to "see" the program. The response has always been dramatic and contagious. People want to worship with their whole selves and dance is the natural way to do it.

HAWAII -

From Margaret Taylor Chaney: "I certainly do enjoy the SDG Newsletter. I wish I could get to the June Institute - for it sounds excellent. I felt your tribute to Jose Limon was most beautiful - thank you for writing it.

"We keep very busy here where people come to loaf! Our youth group is active and includes sacred dance in the church service occasionally. Since Christmas the group sang and danced The Lord's Prayer from Rejoice. Now they will go for programs on the Island of Maui on April 7 and then 16 will go to the Island of Hawaii for a program on April 31.

We have nine boys and 11 girls active in dance interest. They will present "Were You There" singing and dancing "The Lord's Prayer", "Kum Ba Yah", "Amen".

"Two weeks ago I took part in a festive reading of Psalm 150 at Central Union Church in Honolulu. Members of the Honolulu Symphony interspersed the reading with trumpet, harp, loud clashing cymbals and I was honored with dancing praise to the Lord to a stanza of "Praise to the Lord, the Almighty"! This was on Feb. 25 at both services! (It is almost 50 years ago that my father, then pastor of Central Union Church, built that church sanctuary! I never expected to be dancing there in 1973!)

"With love to you and all the members of the Sacred Dance Guild and my earnest wishes for its important work..."

(Ed. Note: Margaret suggested that it might be of benefit to SDG readers to include Doug Adams' Course outline, so here it is in summary.)

Religion and the Dance taught by Rood and Adams at Pacific School of Religion, Berkeley, California:

Readings for Discussion Periods:

Jewish Dance: Dvora Lapson's "Dance," The Universal Jewish Encyclopedia, New York, 1941, Volume 3, pp.455-463.

Florence Freehof's, Jews are a Dancing People, San Francisco, 1954.

W.O.E. Oesterley, The Sacred Dance: A Study in Comparative Folklore, New York, 1923.

(For further reading, see class bibliography and Florence Freehof, A Guide for Israeli-Jewish Folk Dancing, 1963, New York, pp.6-7.

Eastern Orthodox and Catholic Dance:

Doug Adams' "Congregational Dancing in Christian Worship", Berkeley, 1971 pp. 25-51.

E. Louis Backman, "Religious Dances in the Christian Church and in Popular Medicine", London, 1952, pp. 154-161.

Lucien Deiss and Gloria Weyman, "Dancing for God", Cincinnati, 1965.

Francis Douce, "Holbein's Dance of Death" (especially the woodcuts in the last half of the book).

Black Church Dance:

James Weldon Johnson, "The Book of American Negro Spiritual", New York, 1929, pp. 28-34. (a zerox of this is contained in Rood/Adams Collected Papers)

Ruby F. Johnston, "The Development of Negro Religion," New York, 1954, pp. 81-82 and 100-101. (a zerox of this is contained in Rood/Adams, Collected Papers)
 George J. Cable, "Negro Dance Songs," "The Social Implications of Early Negro Music in the United States," New York, 1969, pp. 137ff. (a zerox of this is contained in the Rood/Adams, Collected Papers)
 Eldridge Cleaver, "Convalescence" from "Soul on Ice," New York, 1968, pp. 192-193, 202-203. (reprinted also in Adams' "Congregational Dancing in Christian Worship," pp. 94-95.)

Camp Meeting Dance and Shaker Dance:

Charles Johnson, "The Frontier Camp Meeting" pp. 41-47, 57-61, 122-144.
 Edward Andrews, "The Gift to Be Simple," New York, 1940, pp. 3-8, 143-157.

Dance Choirs in Worship:

Margaret Fisk Taylor, "A Time to Dance," Boston, 1967, pp. 31-65, 163-164.
 Helen Gray, "As We Pray Together."

Dance in Education:

Pat Sonen, "Using Movement Creatively in Religious Education", Boston, 1963, pp. 3-30. (contained in Sacred Dance Guild Kit)
 Bruce, Violet and Tooke, Joan, "Lord of the Dance", an Approach to Religious Education, London, 1965.

Dance in Counselling and Therapy Groups:

Margaret Fisk Taylor, "Creative Movement: Steps Toward Understanding", New York, 1969. (contained in Rood/Adams, Collected Papers)
 Norma Canner, "and a time to dance," Boston, 1968.

Major Dancers and the National Sacred Dance Guild:

Materials in Sacred Dance Guild Kit.
Sacred Dance Guild Newsletters & Dance Magazines.

Dance in Comparative Religions and Theology:

Gerardus van der Leeuw, "The Unity of Dance and Religion," "Sacred and Profane Beauty: The Holy in Art," New York, 1963, pp. 11-35.
 Harvey Cox, "A Dance Before the Lord," "The Feast of Fools", New York, 1969, pp. 48-55.
 Ananda Coomaraswamy, "The Dance of Shiva", pp. 66-78.
 Bagini Devi, "Dances of India", Calcutta, 1962.
 A.J. Arberry, "Discourses of Rumi," London 1961.
 Lillian Lawler, "The Dance in Ancient Greece" Middletown, 1964.

(Ed. Note: A further interesting item: At Pacific School of Religion, Berkeley, California, the library is fortunate to have the Margaret Palmer Chaney collection of dance books. As most SDG members know Margaret is the daughter of a former president of Chicago Theological Seminary and is one of the foremost dancers in the church with a special interest in involving congregations in movement. And--these religious dance books are available on loan to anyone!)

ILLINOIS -

Toni' Intravaia, SDG member, Carbondale, Illinois reports: In October, 1972 she appeared as workshop leader at a Liturgical Workshop at St. Mary's College, Xavier, Kansas and not only gave the workshop but also was part of the Mass in the evening. In December, 1972 she was part of a service for the Sisterhood at the Jewish Temple doing a poem based on Jewish history and using the Menorah. On March 15 in St. Francis Xavier Church Toni' was part of a Lenten program dancing the "Cycle of the Rosary" a series of fifteen dances on the fifteen mysteries of the rosary and subtitled "Of Joy", "Of Sorrow" and "Of Glory".

INDIANA -

Exciting news from Sister Mary Carroll Schindler at the University of Evansville. "Come Celebrate With Us" a celebration Workshop was presented on March 2-4. Father Barnes gave background of why we move, why of non-verbal communication and did the warm-up. Sister Schindler gave the basic locomotor and non-locomotor movements with how to combine and arrange with words, music, song and combinations as well as teaching several prepared Liturgical dances. Karen Kulaski demonstrated her creative interpretative type dance to "Rocky Mt. High" and "Candle of Life." The Group ended in a free-form movement expression to Joe Wise's "Lord Teach Us to Pray". Also presented was Sabbath Prayer from Fiddler and "Morning Has Broken" by Pat Stevens. There were two sessions--total of fifty people and was very well received.

MAINE -

Wende Frutchy and Judith Boothby of All Souls Church, Unitarian, Augusta, Maine, were busy dancing in Augusta and Bangor several times

during the fall and winter. They used "Move Me, Lord", "Oh, What a Beautiful Morning" and "Child's World". In December they participated in a monthly minister's meeting the theme of which was "Why Sacred Dance?" This included presentations and discussion.

MASSACHUSETTS -

Carlynn Reed, Director, Sacred Dance Choir (now divided into Jr. and Sr.), All Saints' Episcopal Church, 121 Main Street, Attleboro, reports: Dec: 24, 1972, Christmas Eve at All Saints' offered "What Child is This" with the Junior Sacred Dance Choir and organ and "O Holy Night" with the Senior Sacred Dance Choir and record.

During the month of January Carlynn conducted a workshop which met twice a week at Berrington College as part of their "Winter Inter Disciplinary Program". She had 8 girls and had a very enriching month together. She started the workshop by showing a film by Martha Finch, since most of the group had never seen Sacred Dance before. Then they divided and worked on individual pieces as well as a group piece. Due to flu there was no presentation, but interest was sparked and two attended the January 20th workshop. Carlynn also reports she is taking a choreography course at Roger Williams College, Bristol, R.I. conducted by Kelli Davis. The latest assignment was to take a piece of art as inspiration for a dance. She chose a painting of Mannerist, "Halleluia" and is choreographing it for five girls to dance to present in April.

Toni Scott, Director Sacred Dance Choir, Pilgrim Church (Congregational), Sherborn, Mass., reports: Christmas Eve, 1972, Candlelight Service "Do You Hear What I Hear" at Pilgrim Church using the Andy Williams recording; Sunday Morning: Benediction, 2nd verse of hymn that is sung by everyone at end of service with the new junior dance choir in their first appearance. The congregation sang while they danced:

Grant us thy Peace upon our homeward way
With thee began, with thee shall end the
Day

Guard thou our lips from sin, the hearts
from shame

That in this house have called upon thy
name.

Repeat of Lord's Prayer with choric choir
for accompaniment as visitors at Hillis
Church of Christ, Mass.

Note of interest: New robes for six junior high girls -- below knee, white princess style, slightly full long sleeves, round necks, 1 1/2" lavender grosgrain ribbon around neck, hanging in two streamers down the back.For the "Do you Hear What I hear" for the six girls - basic rhythmic beat continuing throughout, as two girls danced and pantomimed each verse - girls rotated, two for each verse, while rhythmic foot pattern and suggestive arm motions continued background.

Three years ago Toni started with five girls --now has two groups, six senior high girls and six junior high girls. "We have a one hour class every Thursday which they wouldn't miss. Choreography and sanctuary practice are in addition to the workshop sessions, usually 1/2 hour more...." She enclosed a poem given to her by her former minister's wife and says the new minister is eager for more dance in worship:

From "I've Got to Talk to Somebody, God." by Marjorie Holmes.

Dance of Worship

Lord, for those of us who love dancing,
let us dance sometimes in prayer.

The spirit often physically reaches out toward you. The heart is filled with emotions that words can't always express. The mind teems with problems that often block the path to you.

Lord, as I move to this music, I offer up all my feelings. My joy in this beautiful world, my awe and gratitude. My hopes and my dreams.

I offer you too in this dance my doubts and disappointments. My anxieties and grievances. I banish them, I break their chains. I cast them into the music and my body frees my spirit to dance before you as well.

Accept this dance as an act of worship,
Oh God, and draw near.

And now as I dance I would offer up all the people I should be praying for. As I lift up my arms in adoration I gather them in for your blessing.

I see them happy. I see them well. This vision is vivid before me. As I dance I rejoice for their health, their happiness, their peace. These things I claim in your name for them.

I dance for the people I love, Oh Lord,..
I dance their cares into your keeping.

But I also dance for myself. For the joy and wonder of my own being. I dance in worship, to reach you.

Judith M. Stames and Sheila Hamilton, directors of "Celebration" for a special service, in Churches and temples in the Framingham, Mass. area during the fall and winter, 1972. The service was called "Celebration of Life Through Dance and Yoga". It began with a prelude "Concerto for Sitar and Orchestra" by Ravi Shankar, which utilized a combination of dance and yoga movements; then a period of meditation to the music of Paul Horn "Inside the Taj Mahal"; then followed readings of Gibran and a dance solo to a poem "Stream of Life" by Tagore. Five dancers and 5 "yogis" were involved. The main goal was to get the congregation involved, participating. By talking them through some very basic dance-yoga movements, the congregation started sitting and continued standing, ending in a circle around the outside of pews singing and dancing to "Hare Krishna", ending in benediction, a Sanskrit prayer:

May the divine self inspire you
And the light of the soul direct;
May you pass from darkness to light,
From the unreal to the real,
From sickness unto health,
From death to immortality.
Peace, peace, peace.

Stanley W. Arendholz, 43 Bowdoin St., Boston reports: "Although I keep up my membership in the Sacred Dance Guild, I have been inactive since late 1969 but I do expect to resume teaching again in about two years. Meanwhile, my time and energy is entirely taken up with a writing project unrelated to dance. (Ed. Note: Good luck on your project and glad you are part of us!)"

Carol Davis, directing Motion Choir for First Parish in Dorchester, Dorchester, Mass., reports: Worship service at First Parish in Dorchester October 29, 1973, Loyalty Sunday - Hymn: "Dear Land of Home" (to "Finlandia") to the beautiful music of Sibelius, with lyrics appropriate for the occasion, the choir expressed its abiding love and loyalty to a land where "thy mountains guard the fields of grain all golden....thy rivers roll through meadows of green."

"The Lord's Prayer" by Malotte and Psalm 121 were presented at a Memorial service at First Parish in Dorchester on December 3, 1972 for a former member of the congregation (and of the S.D.G.) to fulfill a request of the deceased made during her long illness prior to her passing. These were her two favorites - we sensed her presence as we danced, and the congregation was aware of a heightened quality

of reverence in our portrayal.

Mrs. Jary Joos and Mrs. Sybille Volz, of the Sacred Dance group of Hancock United Church of Christ, Lexington, Mass., reports: Nov. '72, Offertory and Doxologie for the Youth Service; December 24, '72, 2 dances in Christmas pageant for the Christmas Sunday Morning Service; December 24, '72 Candlelight Service for Christmas Eve; March 6, 1973 Sacred Dance Demonstration for North Andover Trinitarian Cong. Church for the Women's Fellowship group (opened to the public). "Lord of the Dance" - used aisles and chancel and girls did the offering as part of the dance; The Shepherd's Pipe: "Prelude" and "Christmas Every Day" with orchestra and Children's Choir; "O Come All Ye Faithful", "Donna Nobis Pacem", "Silent Night", "Joy to the World" with organ and choir; "Love Divine, In Christ There is no East or West", "Have Thine Own Way Lord" sung by the High School Church Choir; The Beatitudes, spoken; St. Francis Prayer; Hosanna of Jesus Christ Super Star with Junior Dance Group and High School Choir and Band.

MICHIGAN -

The Holland Rhythmic Choir, under the leadership of Mrs. Maxine DeBruyn, took part in a city-wide Ecumenical Service on January 25. The Prayer of Confession was danced by the group and Mrs. Ruth Steininger narrated. The soloist, Miss Barbara Watt, dominated the piece with five dancers moving in counterpoint at the beginning and end, climaxing with the entire group moving out to join hands with the congregation for the Prayer of Forgiveness. The Prayer of Confession also was danced at the Hope Reformed Church Guild meeting March 21.

March 25 at the Holland Presbyterian Church the group danced a complete Lenten Message in place of the usual spoken Word, during the 11 o'clock Service. This also was presented at the St. Joseph Christ Lutheran Church for the St. Joseph and Benton Harbor Musicale Group on April 9. The Lenten presentation uses appropriate Scripture passages from Isaiah to Revelation as narrative and musical works used as background include selections from Hindemith's "Kleine Kammer Musik," Jacques Ibert's "Three Short Pieces," and a Gabrieli Canzona. A processional and Recessional is done with candles. Group presentations include the

Deatitudes, the Lord's Prayer, the healing of the withered hand on the Sabbath, Christ's words to the Pharisees, the three Marys before the cross and finally the Prayer of Saint Francis of Assisi. The Presence, the Giver of Light, remains throughout, in varying positions, and Mary Magdalen at the tomb is a particularly moving solo by Mrs. JoAnne Brooks. Other members of the group besides Miss Watt, Mrs. Brooks and Mrs. DeBruyn are: Mrs. Elsie Lamb, Mrs. Ruth Blockema, Mrs. Dorothy Cecil, Mrs. Carol Hondorp, and Mrs. Libby Hillegonds. Mrs. Ruth Steininger also narrates the Lenten Service.

Bernese Schlegel, Director of the Rhythmic Choir at South Congregational Church will present Psalm 47 by Roy Rapp using the Junior Worship Choir on Palm Sunday -- two services and on Easter Sunday for two services the Senior Worship Choir will present "Alleluia" and "Hymn" (Palestrina)

John Zimmerman, Director of St. Andrew-St. Joseph School interpretive dancers, St. Mark's Episcopal Church new to Grand Rapids presented "The Word is Love", a prayer service with an underlying theme used with each work.

1. Prepare ye the way of the Lord-What is the way of the Lord? Listen to the Word of God.
 2. Genesis 1:1 - Because of God's Love, from nothingness we were created.
 3. The Right to Life - Being is man's most precious gift.
 4. You say you love him? poem by Leonard Riley
 5. A Parable - Love: God is Love. the Word of God is Love: We must strive for understanding.
 6. Lean on Me - With Understanding comes action
 7. Tiny Sparrow - Still there are those who miss the meaning of God's message-the oak, the swan, the wheat, the earth--which of these are we?
 - You Got a Friend--People! There are many who have not heard or understood the Word. It is the Job of each of us who have, to be a ready friend whenever anyone calls.
 9. He Ain't heavy: He's my Brother - Matt:25, 42-45 - When did I not clothe you, give you rest. He's your brother too.
 10. Bridge Over Troubled Water - We are human and we all need support and guidance - Help is Christ - He is the Bridge.
 11. Our Father - The prayer that God Himself gave us.
 12. Long live God: long live love.
- John Zimmermans' group, a Junior and Senior High integrated choir, 25 in number, is dedicated and sincere.

The Liturgical Choir, First United Methodist Church, Kathy Muir, director, will have a first in their church. Three girls will do solos in regular church service.

Easter, the Choir will do Fanfare (with brass) and Alleluia Anthem. The girls will be dancing and with large banners will lead the congregation in joy of Easter. A composition written and directed by college assistant, Barb Stanton, titled "Bless the Beasts" and the children will be presented accompanied by guitar and singer. Kathy is planning again to participate in the Grand Rapids Art Festival using some of these programs.

The Annual Convention of the Michigan Council for Exceptional Children was held at the Pantlind Hotel in Grand Rapids with 2000 people attending. Pat Harper presented a demonstration workshop with blind and physically handicapped children from Wyoming Pre-School for the Physically Handicapped and Grand Rapids Swance Park Oral Deaf School. Pat's theme was "in creative dance when they are using the functional parts of their body, "their hearts sing". Fourteen elementary children presented "I Know What God IS". This program will be presented again on June 3rd for the Grand Rapids Arts Festival.

Karen Russell, director of the Central Methodist Liturgical Choir, Central Methodist Church, Muskegon, Michigan reports on works presented and future programs.

1. Bridge Over Troubled Waters at Temple B'Nail
2. Genesis 10: 6-20
3. Amazing Grace - Church Sanctuary a Brotherhood Service. This will be done with an Oboe accompanying the choir and organ.
4. Put Your Hand - at a YMCA lenten luncheon.
5. Cross Positions to "Were You There" - in church Sanctuary on Palm Sunday. No voices will be used for series of cross positions - just music.
6. Processional - Church sanctuary on Easter Sunday.

Virginia Austin, Muskegon, Michigan reports that the Presbyterian Church is undergoing a few changes while they are looking for a new minister. Temporarily the dance group is not meeting until new administration is functioning, hopefully next fall. Meanwhile she took eight dancers to Europe. They performed with a band in schools and sometimes churches in the Netherlands, Belgium and England. This effort was sponsored by

Blue Lake Fine Arts Camp. Virginia also directed the choreography for Fiddler on the Roof for Muskegon Civic Opera.

From the Sacred Dance Groups of First Presbyterian Church, Battle Creek, Michigan, Penny Colburn has given works of interest to many.

1. "Let Nothing Ever Grieve Thee", Brahms presented at the Institution of New Presbtery.
2. 150th Psalm with Brass Quintet, a full Choir Worship Service on Youth Day.
3. Day for Dancing by Pfausch.
4. Job - R. Vaughan Williams.
5. Sing God a Simple Song - Bernstein
6. "Blessed Art Thou O Lord of Our Fathers".

Welcome Rusty MacLeod to the Sacred Dance Guild! The Ecumenical Dance Choir, Mt. Pleasant, Michigan is brand new. Rusty has a children's group (8 between ages 8-15). They did "Lord of the Dance" as an exuberant procession and it was well received--a First in their church. Rusty reports, "I have three Presbyterians, two Catholics, a Baptist, a Lutheran, and a Quaker. Also they have a ladies trio and will perform at First Presbyterian, two services, Psalm 8. A Shakespeare professor from Central Michigan University is reading it for the dance group. It is so exciting dancing to the spoken word. We find that at each rehearsal and performance we must take time to dedicate our work to the Lord, or we end up ego-tripping! I guess we're human!"

Betty Mann from Lansing, Michigan is discouraged. Maybe someone in the Sacred Dance Guild living near Betty could give her a note of encouragement. They had a Sacred Dance Group from Albion to introduce movement to their congregation, but no one was interested in forming a group. Betty is interested in what other groups are doing and wants to be a part of Sacred Dance activities.

Janet Lee, director of the Clawson United Methodist Church Rhythmic Worship Choirs, Clawson, Michigan reports that her Group will be doing several Lenten Services at various churches. On Easter Sunday, Mary will be interpreted as she comes to the tomb. Music (Christ Lagin Todesbarles?) and will be done as organ prelude with ending sung by Choral Introit - Christ O'er Fourth-Peeters.

The Bushnell Church Sacred Dance Group directed by Suzanne Gray and D'Lee Bartholome have been very active in their church. The group has participated in the Youth Sunday Program,

Women's Fellowship Program Sunday Services and following are some of the works presented:

1. "Out in the Country" - song-record-tape.
2. "Black and White" - Jesu Joy of Man's Desiring - by Bach - organ or tape.
3. "Sons and Daughters" - Song - record-tape.
4. "Lord's Prayer" - record - tape.

Suzanne has super 8 movies of the group in "Lord's Prayer", "Sons and Daughters" and "Black and White".

Roberta Bates (active participant of Rhythmic Worship Choirs at South Congregational Church of Grand Rapids for 16 years) now director of the Rhythmic Choir at United Presbyterian Church of Okemos, Michigan, reports they are a newly formed group of September, 1972. They have seven middle-school age girls with no previous experience --two are dancers. For costumes they are using navy leotards and tights with white skirts. They have had a most favorable reaction from their congregation and especially their minister, Rev. Ron Byars. They have a major problem working around their upstage center diamond shaped altar. The space is very limited and has required creativity from all of the group to work around it. Roberta says, "We have found that sharing with young children has been a special experience and given the girls more confidence. The children have asked us to return for a small workshop with them so they can try it. We are all thrilled with this new experience and are eager to attend a workshop with experienced choirs." Roberta's group has performed "The Lord's Prayer" for many organizations; Okemos Presbyterian Church, St. Thomas Aquinas, East Lansing for 2nd graders in CCD classes studying the "Our Father" for First Holy Communion and Eastminster Church of East Lansing.

Mrs. Donald Priest (Marjory), director of the Belleville First Methodist Sacred Dance Group, Belleville, Michigan, has a group of seven, ages 26-38. They wear Navy Leotards and light blue palazzo pants for their programs. The group did a beautiful dance program for their church Ash Wednesday Service. Some of the works performed were:

1. "Corinthians" - dancers and reader
2. "Lord of the Dance"
3. "Joyful, Joyful, We Adore Thee"
4. "Tell me the Stories of Jesus" - dancers

and vocal soloist

6. "Were You There" - dancers

7. "Amazing Grace"

8. "Praise God"

9. "Benediction" - "God Be with You Til We Meet Again" - dancers

(Pat Harper, Midwest Publicity chairman, -- thank: you --from your Ed. -- Pat asked to have the following included in letter form:)

From: Penny Colburn, Director, Choir First Presbyterian Church, Battle Creek, Michigan:
"For some time I have been sending in information about the Sacred Dance Choir here at the 1st Presbyterian Church, but because of my ineptitude I always miss the boat, or get the information to the wrong place, this my way of preparing you for a long letter!

"Initially this fall the influx of new and interested dancers starting their first year was surprising and good, sixteen new dancers and a nucleus of nine senior dancers started this year (72-73) with "Job" to celebrate the 100th anniversary of the birth of Ralph Vaughn Williams who composed this work. This effort was in a sense a 'recital' in the sanctuary, in the evening with lighting and costumes and many of our former dancers, now away at college, returning to dance the many roles that this work requires.

"In December, we were fortunate enough to have all of Lloyd Pfausch's "Day for Dancing" to work with, very challenging with choir and medieval instrumentation. Peace Day brought us a trio dancing "Sing God A Simple Song" from the Bernstein "Mass" - such inspiring music. A solo of "The Dance of the Gifts" and many other times to dance in worship. The formation of the new Lake Michigan Presbytery took place in our church, the senior choir danced to "Let Nothing Ever Grieve Thee" by Brahms, what marvellous lines for voice and dance in that work. Youth Day brought Jan Bender's "150th Psalm" with brass quintet and choirs, four girls danced this, coming from the aisles and the entire service finished on this joyful and exultant note. What a bright and sunny feeling there was to that day!

"We are now in a time of study and preparation for Easter, also for a Lenten program for another church, where we plan to dance to voice, guitar and the spoken word. This is a great group of girls, always mourning the piece they just did, because it was their favourite, but ready to be just as fond of the new piece we have started to learn and create. This week the new dancers are very happy because they

are dancing in both worship services with the senior girls.

"It is great working this way, and I just wanted you to know we are here! This is our fifth year; that must be some sort of a record."

NEW HAMPSHIRE -

The Sacred Dance Choir of the Marlborough Federated Church participated in three services in two days. They interpreted "Silent Night" for the Family Service held early Christmas Eve. For the Midnight service three girls did "Torches" by Gouhert because of a special request of the minister who had seen them present it as guests of the Newport, New Hampshire concert the previous year. The choir then participated in a moving candle lighting service which has become a part of the midnight service having been done several years. On Christmas Sunday they lead the processional and interpreted two stanzas of "Oh, Come All Ye Faithful" and, with the Junior Choirs accompanying them, did "The Virgin Mary Had a Baby Boy."

NEW YORK -

From Director Vira Klawe, Huntington Dancers of Faith, Huntington, New York (via telephone from Virginia Lucke): "Krishna and the Flower Maiden" from the Krishna dance of South India (for international night, Congregation Church, Huntington, New York. Krishna represents the Divine Spirit....touches the souls of men. (March 3, 1973)

March 28, 1973: Evening Lenten program for five churches at Presbyterian Church, Oyster Bay; used a standing tape for people just being introduced to sacred dance: opening prayer to a few measures of Bach leading into Psalm 23, then about 12 seconds silence as group reformed for Psalm 8, to "Sheep May Softly Graze", reformed in silence for the Hallel "Lord's Prayer".

April 4, 1973: Lenten Evening Program, Methodist Church, Kinnach, New York; spoken introduction with accompanying standing tape, then "Attitudes of Prayer" in which classic attitudes of Western Prayer are shown, then weave into short composition expressive of joy in worship.

April 17, 1973: Surprise! A group of Senior Citizens express the desire to form a a Worship Chorus in Movement, but pending the organization, have requested our group (HDF) to do our 40-minute Introduction Program

"Dance as Worship" at the Public Library, Huntington, adding by request our 5 minute "Invocation" from the Dance of India, this grouping out of the new program for senior citizens.

May 6, 1973, Festival of Arts in Religion, Congregational Church in Center Pot, in which all elements of art will be represented. Vira will give solo "A Vernal Creed", blocked out and sent as a gift from Virginia Huffine in Rochester, Minn., accompanied by a reading of narration by W. Waldenar Argo. The original was choreographed by Robert Storer. May 8, 1973: Manor Plains, Elementary Grades 3-6 "Let's Visit India" in which prayer dancers will be shown as one aspect of culture of India.

Joan Huff, Thomas Motor Lodge W., Oswego, New York, reports: 5th-7th grade church school, Presbyterian Church, December 17, "Angels We Have Heard on High", "Go Tell It on the Mountain"; 1st and 2nd Grade, "God Rest Ye Merry Gentlemen" at the Sunday morning service presented by the church school.

Sally Steinmetz, Mount Kisco, is discouraged. After sending out thirty-seven letters, no interest; she formed a singing choir -- singing and playing guitar.

OHIO -

From the First United Methodist Church, Dover, Ohio, Mrs. J. W. Hamilton, reports the Sacred Dance Choir presented two programs in their church. "I Walked Today Where Jesus Walked" included narrative history and modern interest plus four dance presentations ending with group participation in "Blest Be the Tie That Binds".

Beverly has seven in the group - all mothers and one a grandmother.

Barbara Driver from Free Pike, Dayton, Ohio is interested in any workshop in the future. If there is a workshop close to Ohio, Barbara would like to be contacted.

Barbara's Junior Sacred Dance Group is giving an interpretation of "The Silent Life of a Woman" from birth till death. Each girl will present a different part of the woman as she ages.

The group is doing "The Psalms", sung by the choir. The girls made palms from construction paper. The girls will come down the center aisle carrying palms. The other girls will be coming down the side aisles with palms. The palms are glued on sticks,

placed in vases at center of church and then the dance proceeds. The group is trying to get their music organized on tape so they can start going to different churches.

Clement R. Burton, Director of P.R.O.M.I. S.E.S. Sacred Dance Choir and Rhythmic Choir, First United Methodist Church, Middletown, Ohio, presented three interesting works:

1
Service of Worship in Dance - organ, choir and readers

2
Choreographic Cantata - Normand Lockwood - organ, choir and percussion

3
Stabat Mater - Giuseppe Verdi - organ and choir

Welcome, Betsy Brown, to the Sacred Dance Guild! Betsy is Coordinator of the First Unitarian Liturgical Dance Group, Shaker Heights, Ohio. "We are a group of about eight with varying abilities. Some of us have studied dance, some very little, but all enjoy movement as a means of self expression and physical betterment. We meet once a week. In the past we have held workshops for church members but at present are trying to build the group up. The group was started by Barbara Beech who moved to Austin, Texas.

Some of the programs presented by Betsy Brown's group:

1. Improvisations, theme "Love is an attitude" in Church Hall for Womens' Alliance
 2. The 18th Century Carols - Church Service
 3. Sun Salutation, a Yoga Meditation, done as part of church service meditation.
- The choir is also planning a Mothers' day program with a processional, improvisational words, and recessional music for processional will be "Benediction" by the Music Makers recorded by Universalist Records.

The Covenant Dancers from The Church of the Covenant, Cleveland, Ohio, Ruth U. Nobel, director has been most productive and involved.

The Cleveland Chapter of The American Guild of Organists presented Worship through Liturgical Dance. Works performed by the group were:

- Let All Mortal Flesh Keep Silence - Gustav Holst (Hymn 112)
- Prelude from Suite for Organ - Maurice Durufle

O Sons and Daughters - Matthew 28: 1-10,
Hymn 167

Prayer of St. Francis of Assisi - Romans 12:
9-21

Come, Ye Thankful People, Come - Psalms 98 and
100 - Hymn 460

Benediction - The Covenant Dancers, Choreo-
graphy by Ruth Nobel

Ruth gave a Religious Dance Workshop at the
United Methodist Church of Berea for about
60 people ranging in age from 10 to 60 and
then performed six dances in the sanctuary:

1. Psalm 143 read
2. Jesu, Joy of Man's Desiring
3. Nobody Knows the Trouble I've Seen
4. I Want Jesus to Walk with Me
5. Let Us Cheer the Weary Traveler
6. Final Prayer

Ruth is giving a series entitled "Discovery
Through Dance and Movement" at the Federated
Church of Chagin Falls. It is for boys and
girls grade one and up. About 25 are taking
part and Ruth is using records, instruments,
poetry, hymns, songs, Psalms. Each time the
children will create dances - their own com-
position.

*****SPOTLIGHT ON

NEW MEMBERS*****

New members since January 1, 1973:

To Become a Member of SDG:

Who may belong to the Guild: Membership in
the Sacred Dance Guild is open to anyone in-
terested in dance as a form of spiritual ex-
pression. Several types of membership are
available.

Rates:	Regular (1 yr.).....	\$ 3.00
	Regular (2 yrs.).....	\$ 5.00
	Student (1 yr.).....	\$ 1.00
	Group (1 yr.).....	\$10.00
	Sponsor (1 yr.).....	\$10.00
	Sponsor (2 yrs.).....	\$15.00

Please make checks payable to: Sacred Dance
Guild and mail to:

Mrs. Carl Hartman
Martin Road
Pleasant Valley, New York 12560

Helps and Guidelines (Aids for clergy and dance directors)

1. "Consideration for Starting a Dance Choir"
(80¢)
2. "Choosing a Theme and Music and
Evaluating Sacred Dance" (60¢)
3. "Using
Creative Movement in Religious Education" (\$1.00)
4. "How to Plan a Sacred Dance Workshop and

CELEBRATION ON BLUE MOUNTAIN

Institute Program - June 12,13,14, 1973

Tuesday, June 12

- 12 noon to 2 - Registration, "settling in", getting acquainted:
Turning Point Campus, Kirkbridge.
- 2 to 6 p.m. - First working sessions*
- 6:30 p.m. - Dinner
- 8:00 p.m. - Choreography workshops
- Followed by S.D.G. Executive Board Meeting

Wednesday, June 13

- 8:00 a.m. - Breakfast
- 9 to noon - Working sessions
- 12:00 noon - Lunch
- 1 - 2 p.m. - Business meeting of the Sacred Dance Guild
- 2 - 5 p.m. - Continuation of Choreography Workshop
- 5 - 6 p.m. - Group and Individual Worktime
- 6:30 p.m. - Dinner
- 7:30 p.m. - Film showings
- 8:30 - 10 p.m. - Evening session

Thursday, June 14

- 8:00 a.m. - Breakfast
- 9 to noon - Working sessions
- 12:00 noon - Lunch
- 1 - 3:30 p.m. - "Walk and Talk in the Woods Time" - costuming, lighting, production problems, and other matters of concern.**
- 3:30 - 5:30 - Presentation and discussion of choreography developed during the Celebration!
- 5:30 p.m. - Dinner - Evaluation, Check Out and Farewells.

* Throughout the Institute, participants will be divided into two groups which meet simultaneously to work first with Ms. Teirstein and then Mr. Yohn or vice-versa.

** This is in addition to the unscheduled "W-T Times" that we hope will happen spontaneously during the retreat.

THE SACRED DANCE GUILD

invites you to the 1973 June Institute.

This year, the Institute will be held June 12, 13, and 14 at Kirkridge, a beautiful mountain-top retreat center in northeastern Pennsylvania.

TRAVEL: By car via Interstate Routes 80, 81, 84 to the Stroudsburg-Delaware Water Gap area. Kirkridge is 5 miles south of Stroudsburg on Route 191. By Greyhound or Martz Trailways bus to Stroudsburg. By air to Allentown (United, Eastern, Allegheny). Institute participants who need transportation from bus terminal or airport must send schedule of arrival with registration; arrangements can be made at minimal cost.

COST: \$40.00 - Sacred Dance Guild adult members
\$50.00 - non-members
\$30.00 - full-time high school and college students
The fee includes all classes, sessions, film showings, room, seven meals, and parking. Please make checks payable to Rev. Daren Miller, Registrar. The program has been planned for full-time participation. Day and part-time registrants can be accepted only if we exceed established minimum enrollment.

Come and join our

CELEBRATION ON BLUE MOUNTAIN:

Featuring the leadership of artists-teachers

ALICE TEIRSTEIN and ROBERT YOHIN

Executive Board members (all active and knowledgeable in the field of religious dance) will serve in supportive and consultant roles at the retreat. Kirkridge resident directors, Dr. and Mrs. John Oliver Nelson, will be among our spiritual guides.

Program information available from Sacred Dance Guild Program Chairman, Mrs. Charles Wolbers, 111 South Green Street, East Stroudsburg, Pa. 18301.

Registrar: Rev. Daren Miller, 47 Main Street
Stony Point, New York 10980

Please return Pre-Registration form with \$5.00 deposit by May 1, 1973 to Rev. Miller:

Pre-Registration for S. D. G. June Institute - 1973

Name.
(If for a group, kindly list names of participants on attached sheet.)

Address.
.

Phone - Area Code (. . .)

Deposit enclosed - (Check payable to Rev. Daren Miller.)
(amount)

Please check: SDG member. . . . ; Non-member ; Full-time student. . . ; High School. . . ;
College. . . . ; Dancer ; Director. . . ; Clergy. . . ; Tyro, interested
in the potential of dance as a means of personal growth and a dimension of
worship. . . .